

Cultural Commission

Sorry very brief, rough answer.
busy season but thoughts there.

November 2004

Dear Colleague

Many thanks for the warm reception to the first phase of the Commission's consultation and for the work that you put into your responses. The number of responses and their breadth was very encouraging and the Commission has been presented with great ideas to consider and important issues to explore.

There were two types of responses: Those relating to ideas or issues within a particular cultural sector and those relating to the effectiveness of the whole cultural sector.

We will focus first on exploring the pan-sectoral issues. The bigger picture will surely help us realise the aspirations of individual sectors.

Many stakeholders signalled the opportunity for more effective planning, funding, and delivery across the cultural sectors. No one defended the status quo or raised any drawbridge against change. We need to turn this consensus on approach into a consensus of action and the first step is for us together to shape and define robust, implementable proposals.

This time we are asking that in your submissions, you focus on pan-sectoral matters, particularly these two:

- **The practical development and use of cultural rights**
- **The institutional infrastructure and the balance of responsibilities for planning, delivery and evaluation at national and local level**

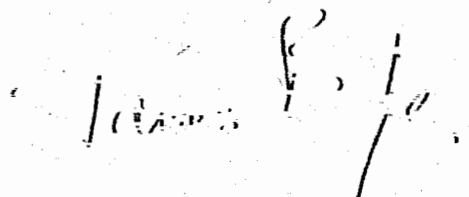
So that we all share an understanding of the issues, we've set out a list of 62 questions to stimulate thinking on cross-sectoral issues. These questions pursue the complex and inter-related pattern of cross-sectoral issues. You can answer the questions in detail or use them as a prompt to address the issues more broadly. The questions are designed to help sort the weak ideas from the strong ones, the impractical from the practical, the incidentals from the priorities. The main idea is to keep us all on the same track. I hope you approve.

The ideas explicit and implicit within the questions are based on your submissions and comments. We now need practical responses to the ideas, both for and against, that can lead us to appropriate and implementable conclusions.

We are happy to accept responses from individuals, from individual organisations, and from groups of organisations that may wish to respond collectively. Please remember that you can make your response confidential if you wish.

Please return your answers to the Commission by the January 14 2005. I will be arranging a Stakeholder's Conference in the middle of January to feedback on your responses and to share the Commission's considered opinion on pan-sectoral matters, particularly cultural rights and institutional infrastructure.

Yours Sincerely

A handwritten signature in black ink, appearing to read 'James Boyle', with a stylized flourish at the end.

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Rights, Entitlements and Responsibilities

1. How should cultural rights and accompanying entitlements and responsibilities be used to develop both cultural policy and appropriate standards for the provision/delivery of culture in Scotland?

2. Should cultural rights be enshrined in law? *yes* Culture has always been seen as 2nd best, local, snobbery as link to tourism. Art is seen as something

3. Should cultural rights, entitlements and responsibilities reflect or link to other areas of social policy, such as inclusion or social justice and, if so, how? *yes* not to put your daughter into unless you are at the very top

4. Who should have guardianship over cultural rights, entitlements and responsibilities and how should they exercise their authority, particularly in relation to non-conformance? *snobbery comes in again*

5. Who should have responsibility for the review and potential amendment of cultural rights, entitlements and responsibilities and how should this process be conducted? *leaving everyone else clawing, or giving up. Art*

and culture are vital, children need this to give sense of belonging + rationalisation to the bigger world, being individual, creative but included. Being different is okay and fits present social policy

6. A number of stakeholders have bemoaned the lack of cultural leadership in Scotland but what sort of leadership is actually required? *of education and inclusion and changing demographics and people mixes.*

7. What role should the Scottish Executive play in cultural leadership, how should it interface with the cultural sector and what influence should it have, if any, over cultural policies and priorities? *To see the future we need to take all past cultures/jobs*

8. Is the arms-length principle still appropriate and, if so, how should it be enforced? *to fit better into the future diversities and mixes that are*

9. Who should appoint the leadership of the cultural sector and to whom should the leadership be answerable? *already happening. People from other cultures bring their*

10. What role should local government play in cultural leadership, including policy making, and how should it balance its responsibilities to the electorate with the needs of artists and citizens across Scotland? *Culture is better, it be ethnic or youth but they want to*

11. What role should Universities, Colleges and other centres of artistic/academic excellence play in the defining of Scotland's cultural strategy and how should they be represented in the cultural leadership of Scotland? *Fit into and add to what was there, e.g. gaelic + modern gaelic music*

12. What role should the private and commercial sectors play in the cultural leadership of Scotland? *, celtic art and modern taste, island art and modern ethnic take on it,*

13. How do we give artists a stronger voice in the decision-making (planning and funding) processes at national level and how should artists be effectively represented and consulted? *young as well as old search for abuse that should be protected and feel tragedy when learn of loss of any of it.*

Partnership rather than arms length management should be sought.

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14. How do we give grassroot organisations a stronger voice in the decision-making (planning and funding) processes at national level and how should the grassroots sector be effectively represented and consulted?
15. How can we ensure the appropriate strategic and operational alignment between Scottish cultural agencies/organisations and UK cultural agencies operating in Scotland?

Pan-Sectoral Planning

16. What is the opportunity for more effective pan-sectoral planning and what actions are required to establish an appropriate pan-sectoral planning regime?
17. What should be the scope (timeframe, level of detail, etc.) and authority of any new pan-sectoral planning regime?
18. What should be the governance (representation, etc.) of any new pan-sectoral planning regime and what role should the Scottish Executive and local authorities play in the process?
19. Who should represent the individual cultural sectors in any new pan-sectoral planning process?
20. How should any new planning regime reflect the differing needs, priorities and traditions of artists and communities across Scotland?
21. To what extent should the authority of any new pan-sectoral planning regime extend into decisions on funding and, if so, how should it execute these additional responsibilities?

Funding arrangements

22. Is the final decision about how much public money is allocated to the cultural sector appropriately in the hands of the Scottish Executive or is there a valid alternative method/process of calculation? *To give a show of credibility yes, and a recognition of its importance to society + all social policy + well fare.*
23. How and by whom should the division of funds between the individual cultural sectors be decided and how should we establish appropriate pan-sectoral evaluation criteria? *we need recognition of sectors to learn from but it should*
24. How and by whom should the division of funds within individual cultural sectors be decided and how do we ensure that these funding arrangements support the achievement of pan-sectoral and inter-sectoral objectives? *not division be a target as usually base for in fighting + further division and does not allow for growth, diversity + creativity as sectors will only be able to work up to figures rather than inception or own goals.*

25. How and by whom should the funding awarded to national companies be decided and what sort of funding arrangements should be in place?
26. What influence, if any, should national agencies have over local authority spending decisions?
27. What role, if any, should the national agencies have in the funding of non-national organisations or should the funding of locally or regionally based cultural organisations be devolved to local or regional level?
28. How can we simplify and streamline the process for both organisations seeking funding from national agencies and for organisations seeking funding from local authorities?
29. What are the opportunities to move to a more co-ordinated approach to capital planning and corresponding grant allocation (including lottery funding) in Scotland and how should such an approach be organised and managed?
30. Should a certain amount of state money be 'guaranteed' for the traditional and indigenous arts or should all cultural output be judged strictly on its artistic merit?
31. How can we improve the process for awarding 'initiative-based' funding to cultural organisations, particularly monies linked to other governmental initiatives (social inclusion, health, etc.)?
32. Can we improve the current methods of funding and should we consider alternative methods such as endowment style funding or longer funding horizons (5 year agreements, etc.)?
33. How can we demonstrate prudent and effective use of public money whilst allowing funded organisations greater, and arguably more appropriate, financial autonomy?

Standards & Evaluation

34. What standards of outcome, output, process and governance is it appropriate for a funding body to impose on a recipient of funding?
35. How do you establish proper standards of outcome, output, process and governance without compromising artistic integrity and/or local empowerment to meet local needs?
36. How do we achieve appropriate consistency of standards within and across the cultural sectors?
37. How do we achieve appropriate quality and consistency of evaluation within and across the cultural sectors?

38. What sanctions should a funding body have against a funded organisation that does not meet the required standards and what rights of appeal should funded organisations have if they feel they have been incorrectly or unfairly adjudged to have not met the standards defined by their funders?

Operations and administration

39. What is the potential for new technology to improve the efficiency and effectiveness of cultural administration in Scotland and how should that potential be realised?
40. Is there an opportunity to introduce a more co-ordinated management of cultural property, particularly given the problems experienced by many cultural organisations with listed and/or high-maintenance buildings?
41. What are the merits and practicalities of assigning pan-sectoral responsibilities for matters such as advocacy and IT development to a single organisation(s)?

42. Where does responsibility lie for Scotland's international cultural development and what are the opportunities for greater collaboration between Scotland and the relevant UK, EU and UN (UNESCO) policy making bodies and cultural networks? *Scotland has a recognised culture but we need to grow education of the real art + culture and also be part of global inclusion + diversity, art is a great leveller +*
43. What strategic, operational and attitudinal changes are required to ensure that there is a continual increase in the percentage of available monies spent in Scotland on performance and participation as opposed to management and administration? *Bridge Builder thus has great political importance in diplomacy.*

Local Authorities

44. What legislative requirements are necessary to clarify and enshrine the responsibilities of local authorities towards cultural provision? *education is ideal, not as abstract to be boxed but as method.*
45. Do we need to define the term 'adequate provision' in regard to local authorities current responsibilities, including the requirement to develop local cultural strategies within the context of community planning, and if so, how?

46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?

47. What is the justification and practicality of insisting that local authorities 'ring-fence' resources for cultural provision?

also use local gaps, local art.
Our L.A. uses budget for conferences on outside firms. If they got rid of their snobbery they would see local artists + art groups for their logos and materials + marketing plus save 1000's on the bills from outside Mkt'g firms.

Regional Bodies

48. Is there a need for a regional aspect to cultural planning and/or the delivery of cultural services and/or the management of cultural resources? ✓

gaelic / celtic / northern islands / caithness all different but rich in culture + technique.

49. How should any regional bodies be constituted, governed and managed?

all bodies should be inclusive at board level + encourage

50. What remit/responsibilities should any regional bodies have and what responsibilities should be transferred from national agencies and local authorities?

Engagement.

eg- email, phone, computer cam.

51. How can the cost of any regional bodies be justified?

if inclusion at outset in governance plus engagement varied at any level other regions will already be considered + included.

National

52. What should the designation 'national' mean and what criteria should be applied when awarding a company national status?

53. What privileges/special considerations should be afforded to national companies and what responsibilities should accompany these privileges?

54. To whom should the national companies report and who should be responsible for measuring their performance against agreed standards and objectives?

55. What artistic expectation (standards of performance/production) should we have of our national companies and what commitment to Scottish work (both new and revised) and Scottish talent should the national companies have?

expect all + all means all
es. doric, braveler, ethnic, new,

56. What should be the operational relationship(s) between the national companies and the local/regional authorities in whose areas they may reside or tour?

(Pre-PT's) youth + aged help.

57. How can we achieve greater consistency in the constitutions, governance and funding arrangements of national agencies?

move towards social awareness
social diversities
social responsibilities

58. What is the scope for further co-operation, both strategically and operationally, between the national agencies (shared development, shared services, shared facilities, shared resources, etc.) and how should such co-operation be advanced?

Cross-cutting

59. How should the cultural sector as a whole seek and arrange suitable mutually beneficial partnership with other areas of government (education, sport, tourism, etc.)?

good espce policy should always ask + always start with a good board policy

60. What are the opportunities for the Cultural Sector and the Sports Sector to work in closer strategic and operational partnership?

who is not here and who could be here not just usual stake-

61. How can we more effectively represent and promote (artistically and commercially) Scottish culture within Scotland, within the UK, within the EU and across the world?

holders but stakeholders with a difference e.g. education

62. How can we achieve the maximum practical co-operation between artists, cultural promoters and the tourist agencies (visitscotland.com, etc.) in the fields of marketing, promotion and customer management?

of art and SW (inclusion of disabled art,) and govern-
(social work)

-ment (social policy, demographics etc..)

L.A's art seen everywhere eg street, Police,
art as education tool, message builders